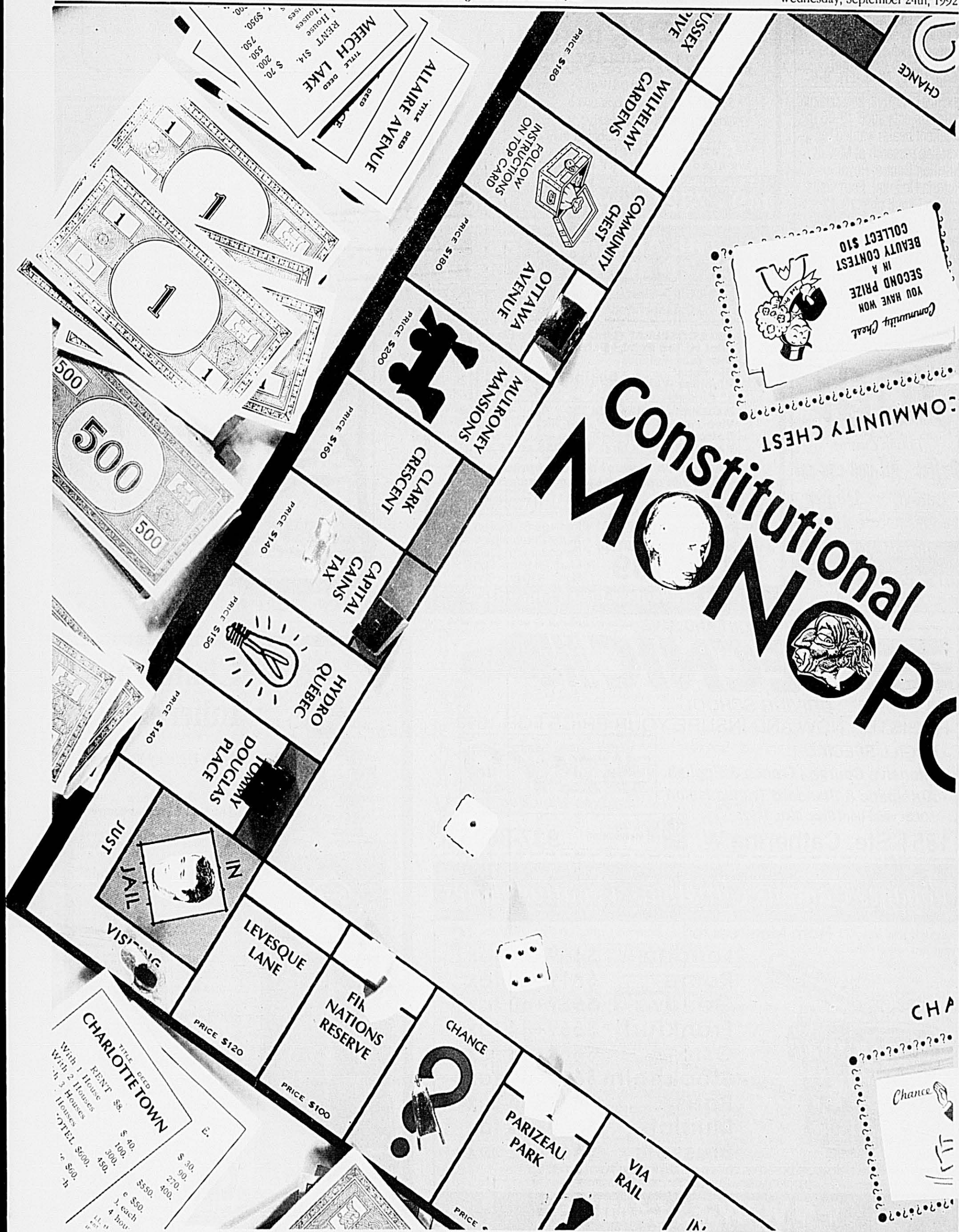


MCGILL DAILY CULTURE

Volume 82, Number 11

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Mariner sets sail at the Strathearn

BY TIM HORNYAK

Oh, poor Christopher Columbus. It's been five hundred years since that old Genoan set foot on the isle of San Salvador on October 12, 1992. Well, as happy as he was, he's been blamed for quite a few things since then, not the least of which was his treatment of the aboriginal peoples of what we now call America.

I'd heard more than an earful of bad press on ol' Chris, so I was somewhat wary when I trekked off to see Don Nigro's new play, *Mariner*. A power in American underground theatre culture, Nigro was commissioned to write the play in 1991, and now it's being produced by the Montréal theatre troupe Spontaneous Combustion at the Strathearn cultural centre.

Mariner's director Derek Ray-Hill (*Candide*, *Death of an Anarchist*) seemed enthusiastic about Nigro's play. "I like the fact that it took a new look at Chris Columbus," he said.

"There's humor in the show, which is important because when we think of a play of Columbus, many of us think that we will hear people recite to us in verse, like a Shakespeare play. *Mariner* uses common language, and common humor too."

A new look, so to speak, is what I found in Don Nigro's work. Shouldering the role of Columbus as shipwrecked sailor, visionary explorer, philandering lover, and upstart discoverer, Matt Harrison

SLAVERY... OPPRESSION... TORTURE... MILLIONS DEAD... TERROR... HUNGER... SMALLPOX... PRISONS... SUICIDE... POVERTY... EXPLOITATION... DEVASTATION... LANDGRABS... PLANTATIONS... STARVATION... RESISTANCE... CORTES... DAVID DUE... RACISM... VIOLENCE... COLONIZATION... LANDGRAB... THE... MANIFEST DESTINY... \$\$\$... FORCED MIGRATION... VIOLENCE... FAMILIES TORN APART... RACISM... GOTRY... PATERNALISM... DISEASE... GENOCIDE... YEARS... in fourteen hundred... Columbus sailed the ocean blue... since then... blood... never forget. the... Resist it.



ably runs the full gamut of Renaissance emotions, a true model of European virtue.

Columbus must defend himself post-mortem in the narrative of *Mariner* - a trial in which the ecclesiastical judge Torquemada, the Chief Inquisitor of Queen Isabella of Spain (played by David S. Taylor), will pronounce judgment upon the sailor's immortal soul.

As the trial proceeds, Columbus's story unfolds. Initially shipwrecked and crawling out of the sea off Portugal, the happy-go-

lucky Columbus seduces, pleads, and begs his way to the court of the huffy King Ferdinand and helpful Queen Isabella, where he eventually manages to obtain three ships to "sail west to China" - and the rest is history, whatever that means.

To writer Nigro, "The real human being who once must have lived, breathed, laughed, cried, made love, hated, feared, and despaired must by now be so impossibly smothered by the five hundred year avalanche of mixed adoration that he can no longer be

found again."

Well, he exists, and can be found, in Nigro's play. A man obsessed with the discovery of a sea-route to the Indies, Columbus's tale is one of compromise, betrayal, and sometimes blatant disregard of his fellow human beings.

As director Ray-Hill notes, *Mariner* isn't "pro-Columbus, but at the same time, it isn't laying things on him that he really didn't deserve. He's not really seen as the propagator of a huge genocide à la Hitler.

He's the ignorant bridge of a group of people who oppressed. Columbus is more or less what you would call an incompetent vehicle."

And his incompetence is more than evident throughout the play. While the first half of *Mariner* takes a more light-hearted stab at the humor and misadventures of "the Admiral of the Ocean Sea", its second half deals with his dark deeds in the New World.

Enslavement and murder charges are vociferously laid against the Admiral by the Prosecutor (played by Chris Maragoudakis), a representative of American natives. Chris does his best to defend his actions (i.e. the Indians "were like children" to be cared for - and enslaved), but somehow misses the point.

Cleverly avoiding the obvious course of all-out Columbus bashing, Nigro strikes a careful and convincing balance between the discoverer's well-meaning, "Christian" motivations, and the tragic result of his actions. Animated by Spontaneous Combustion's youthful crew, *Mariner* puts a new twist on an old tale, and a different angle on an old sail(or).

Mariner opens tonight at the Strathearn cultural centre, 3680 Jeanne-Mance. Shows run Sept. 23-26 and Sept. 30-Oct. 3, at 20h, with a matinée on Sept. 27 at 15h. Tickets \$6.50/\$12.50. Tel: 937-7799.

Bike Courier art

BY TED MCINNES

Bicycle couriers, on the urban scene now for about 10 years, can be seen as the white blood cells of any gargantuan corporate organism.

The free-wheeling bandits transport everything from blood and semen samples to big business documents and, while any grunt can deliver an envelope, couriers are seldom appreciated for their uncanny nerve.

Yves Nantel, Montréal native and photographer, has been inspired by the courier character. "Couriers" is the culmination of Nantel's sociologically sensitive work.

His photo exhibit freezes the energy emanating from this urban phenomenon, "veritable kamikazes" who must see and know the city grid all at once, bringing themselves to obscure alleys and congested boulevards alike.

Be it clothesline, pothole, metal barricade, mindless pedestrian, flesh-hungry asphalt or black ice, bikers must react to all the folly and danger of the urban jungle. Little wonder that these photographs show a kind of outlaw, who is by nature always on the run.

High tech or neo-punk courier uniforms are individual and practical, but often decadent or flashy, reflecting the courier's lifestyle which is conditioned by "rapidity and fierce competition".

These photographs show the sweat-stained lycra shorts and tank-top, the obligatory helmet, gloves, rock-pack, visers or shades combined with any unabashed hairstyle and a steely stare which reveals a new mould of youth that is somewhat militant.

This all seems natural enough if one considers the stone-wall environment bikers are immersed in, continually competing for road space with dump trucks and too often clumsy cars. Many get scarred, neck to navel. Every one knows where the worst drivers live.

Nantel's subjects are transformed as he extracts them from their natural environment, stimulating an immediacy which is the starting point of a relationship between perceiver and the perceived. What Nantel has framed emulates the medium from which the subjects were taken, allowing the perceiver to meditate on urban reality itself which is restless, even hysterical.

The subject is not so much contained as immobilised. As Paul Maréchal notes in his preface to the program, immobilising the subject increases visibility, revealing character.

"Couriers" is at gallery Lieu Ouest, 372 Ste-Catherine West, 5th floor. The exhibition continues to Oct. 10, Tuesday to Saturday, 11h30 to 17h30.

Dan Hill lives in South of Wawa

BY JENNY EDWARDS

Oh, how could one ever forget? The memory of Sometimes When we Touch is alive and well

and far from forgotten in the small town of Stayner, Ontario. It is kept alive in the film *South of Wawa* by two Doughnut World waitresses: Cheryl-Ann (Catherine Fitch), an abnormally

perky 21 year old, and Lizette (Rebecca Jenkins) a bored and somewhat hardened mother of two.

On the occasion of Lizette's 35th birthday, her husband Terry (Scott Renderer), a tough but vulnerable type, brings home four tickets to see the Dan Hill concert in Toronto. He will only go if his best friend Simon (Andrew Miller), an identity crisis victim, agrees to come along.

Unfortunately, the life-long problems and anxieties these four possess seem to culminate and explode at a very bad time: moments before they leave for the show.

South of Wawa tells the stories of these restless characters and many delightful minor characters. But looked at as a whole, it tells the story of what life is like in a small Cana-

dian town.

Doughnut World, which bears a strong resemblance to any Tim

waitresses. Cheryl-Ann is a cartoon-like figure with her big eyes, Bugs Bunny smile and absolutely horrid

fashion sense. She is blind to her own quirks and therefore the only one who is truly content.

She does seek one thing however: to win the affections of her

older and more experienced co-worker Lizette who can't stand her job, her husband, life, or Cheryl-Ann.

The film also tells the tales of Terry, Lizette's suave but unreliable husband, and Simon, a sensitive guy who's afraid to show it. *South of Wawa* also deals with an insecure thirteen year old, a ferocious-on-the-outside and gentle-on-the-inside hockey player and a woman who is terminally ill.

All this may sound a little bleak and perhaps somewhat unappetizing, but *South of Wawa* offers a precious glimpse of reality by dealing with these unassuming lives of far-from-hip people living in a far-from-hip town. You will not be able to help but laugh and sympathize with the characters.

Remember a singer named Dan Hill? No? Perhaps these lovely albeit painfully candid lyrics might help you remember:

Sometimes when we touch, the honesty is too much
That I have to close my eyes everytime
I want to hold you till I die
Till we both breakdown and cry
I want to hold you till the fear in me subsides...

Horton's, is where much of the film takes place. From the shop's windows one can see the fall colours of the maple trees and inside hear the sweet refrain of a Cowboy Junkies tune on the radio.

The shop's clientele includes a few eccentric regulars, some old couples with matching jumpsuits and some of the local hockey players. A scene more than a little familiar to many Canadians.

The script was written by newcomer Lori Lansens, produced by Susan Cavan and directed by Robert Boyd of Kids in the Hall fame. But don't go expecting the Kids' hip, sardonic humour. *South of Wawa* gets its laughs from small town quirks and character idiosyncracies, but it will win your affection.

The film centres around the two

MCGILL DAILY CULTURE

comment

They're afraid, they're very afraid

If you've been at McGill a while, you might wonder why everyone calls the "University Centre" the "Union".

About 20 years ago, the university decided that the name "Student Union" implied too much power for students. The university then changed the name of the building to University Centre, despite the fact that the building is nowhere near the centre of the campus.

That's right, folks. McGill University is afraid of students.

Why? Because a handful of students can throw a wrench into the works of the McGill machine. For example, in the late 1980s a hot topic among students was weapons research (specifically on fuel-air explosions) at McGill. The demonstrating and protesting went on for years, and ended with the university changing its policy on research. You can still see some of the anti-FAE stickers on bathroom walls.

The amazing thing is that it only took two students and one afternoon to start the whole debacle. Two *Daily* writers got hold of the contract between McGill and the US military and publicised it. After that, hundreds of students organised and got involved.

More recently, about ten students managed to drastically change Students' Society policies last year by means of student initiated referenda.

One of the campaigns was to make Students' Society leave a provincial student federation that advocates tuition fee increases. The other was to make student politicians oppose all tuition fee hikes unconditionally (something which they should have been doing anyway).

During the referendum period, students from the Black Students' Network were fighting for an Africana Studies Program at McGill. They still are, and they're making progress.

Sometimes the university's fear of students leads it to ridiculous extremes. This year, the university has devised an elaborate scheme to keep students from getting one more seat on the university Senate. Students only have token representation there anyhow, so one more seat wouldn't make a whole hell of a lot of difference.

But to the Royal Institution for the Advancement of Learning, it does. And if McGill is afraid of this, they must be really fuckin' paranoid. Think about it.

And today, those wanna-be administrators we know as student councillors will try to hold on to their dictatorial power by killing the General Assembly. The tight-assed student politicians are so afraid of direct democracy that they might even try to impeach Jason Prince, the pro-Assembly Students' Society president.

McGill wants you to think you can't do anything, whether it be to name your building T.J. Hooker or to make your education more diverse. Because if you somehow figure out that it's not that hard to cause a stir, you just might change something.

The next time you wonder why McGill, an educational institution, goes so far to make sure you don't know too much, remember: it's because they're afraid of you.

Michael Rottmayer



letters

Office directly.

The old screen design was natural to read and use quickly, with good use of bold and indenting, and all information available at a glance. We need it back!

David Morris
U2 Chemistry

Totalitarian McGill

To the Daily:

We must give thanks to Jason Pan and company ("TA Union? Non Merci!"). Thanks to their timely piece on the dangers of TA unionisation, we have narrowly averted the foundation of a totalitarian communist state, right here at McGill!

David D'Andrea

U3, Psychology
Co-president, NDP McGill

P.S. Or was it all just a big joke after all?

The real issue

To the Daily:

Croatian towns are still being bombed, villages are being burnt to the last house, and Vance's so-called plan (for the return of people to their homes and demilitarization of certain regions of Croatia) still runs about sixteen times slower than slated.

There is simply no end to the plight of Bosnian, non-Serbian people. The secretary general of the United Nations Organization still acts like he is the Serbian ambassador to that joke of an organization. One word to describe the situation might be something like genocide.

This is not enough for the Daily to say a word about it, even after a lot of ink has been spilled over this "Balkan affair", all across the world. The only coverage in the Daily happened to be a hunger strike, with a beautiful close-up of a man in danger to starve himself.

My first attempt to say something about it overshot the three hundred words allotted to the people having to say something. In my second attempt, I have said almost nothing on the real issue. The real issue, however, is the Daily and its policy.

If the war is not the issue, but rather a "hunger strike" on Sherbrooke street, then the Daily is by all means crucial. It seems that was the whole message.

Slaven Suba
Ph.D., Chemistry

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

Not aMUSED

To the Daily:

The libraries have made a huge blunder by changing MUSE. The library catalogue was the best designed and easiest to use system around — until today. Now, students are faced with an illogical electronic maze, with too many new commands and the screen sliced up into disconnected chunks without any sense to them. The result is inevitable: now and henceforth, going

to the library means extra complications and delays.

Once again, busy students are finding themselves bogged down by misguided administrative decisions that came without warning. In lieu of the survey which should have preceded such a disastrous change.

I encourage all students to speak up and leave their opinions of the new system in the library suggestion boxes, or to phone or write the Library Systems



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f i l m

Bob Roberts sticks to the obvious

Bob Roberts
directed by Tim Robbins
Paramount, 1992

*Drugs stink, drugs stink,
I am a clean living man with a
rope in my hand
Drugs stink, drugs stink,
Hang 'em high for a clean living
land*
— "Drugs Stink",
by Bob Roberts (unreleased)

Bob Roberts is a poet, singer, fencing enthusiast and "crypto-fascist clown". The movie *Bob Roberts* follows his campaign to become Senator of Pennsylvania as Hussein invades Kuwait and Bush contem-

plates a UN resolution for slaughter.

Roberts' music is a neo-conservative take on Bob Dylan's 60's past. While Roberts tours music halls, TV shows and churches, gleeful and proud audiences clap and chant to tunes like "The Times They are a-Changin' Back". Sixties protest songs become militaristic anthems as Roberts incites his audiences to be proud to be American.

Now he's running against the incumbent senator, Brinkley Paiste, played by Gore Vidal as his pompous windbag Liberal self. Unable to give specific arguments against a mysterious Roberts he does not know or understand, Paiste reiterates an apple-pie liberal platform.

On the way, the film introduces a few of Roberts' sidekicks who, like Reagan and Bush's entourage, are into S&Ls, arming contras, and buying airplanes for "humanitarian aid to Honduran peasants".

But then "Bugs", a newswriter for a university paper played by Giancarlo Esposito, starts nosing into Roberts' anti-drug charity Broken Dove.

Roberts is shot and Bugs gets wrongfully accused. Even though he's clearly innocent, Bugs is killed by reactionaries who are cheered on by Roberts supporters.

The problem with the film is that it reveals nothing that isn't already obvious. No one needs to be told that Roberts is a sexist, rac-

ist, mean-spirited, self-motivated neo-fascist, but *Bob Roberts* never gets around to anything more insightful.

We learn little of what makes Roberts tick or why he is so popular. The movie prefers to assume that his appeal is solely due to an electorate just as conservative as he is. Unfortunately, the idea of contemporary American youth oriented to trickle-down economics and career advancement is pretty much cliché.

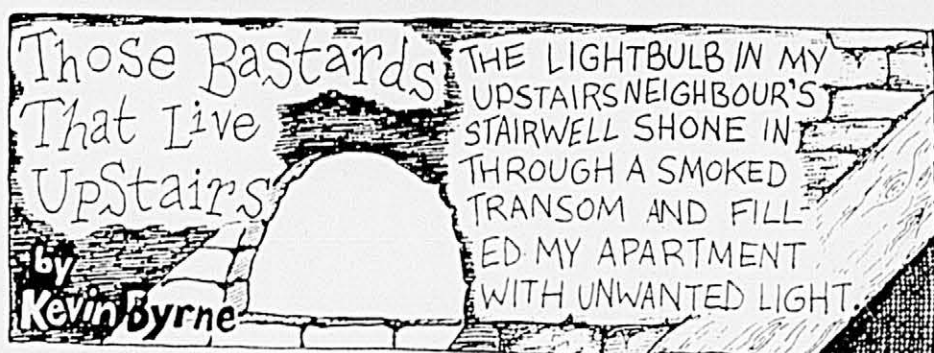
One is bombarded with the sickness of the American right, and not one of the views expressed in the film is such that a regular reader of American liberal or left-wing news sources would not be familiar with it.

This is not to say that the film lacks humour and excitement, or that it is not a film worth seeing. Rather the film stands out for its intensity of criticism rather than its insight or cinematic prowess.

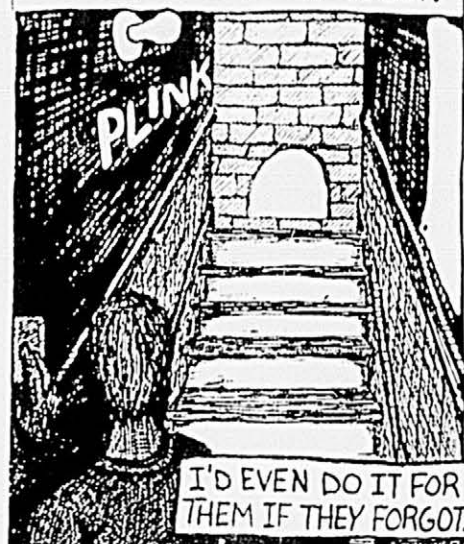
Its greatest strength is in its clever takes on pop music — catch the Pogues olde-English military thing turned into a pro-war MTV clip. But the heart of this film is in propagandising what a majority of the industrialised world already knows — that the American right is totally fucked up and that America can be a scary place.

— MEGAN MACFADDEN AND
NOAH QUASTEL

Words and Pictures



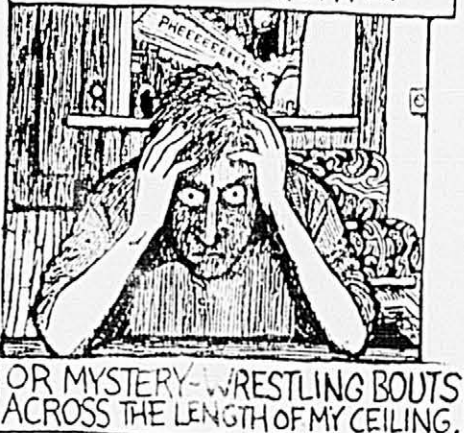
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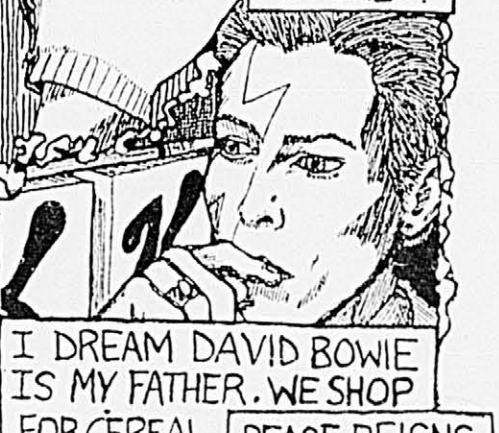
BUT INEVITABLY THEIR DRUNKEN GIRLFRIENDS WOULD TURN IT BACK ON AT 3 A.M.



I CURSED THEM. INCONSIDERATE BASTARDS! THEY WERE THE UNREASONABLE SORTS THAT HOLD PARTIES ON A SUNDAY NIGHT...



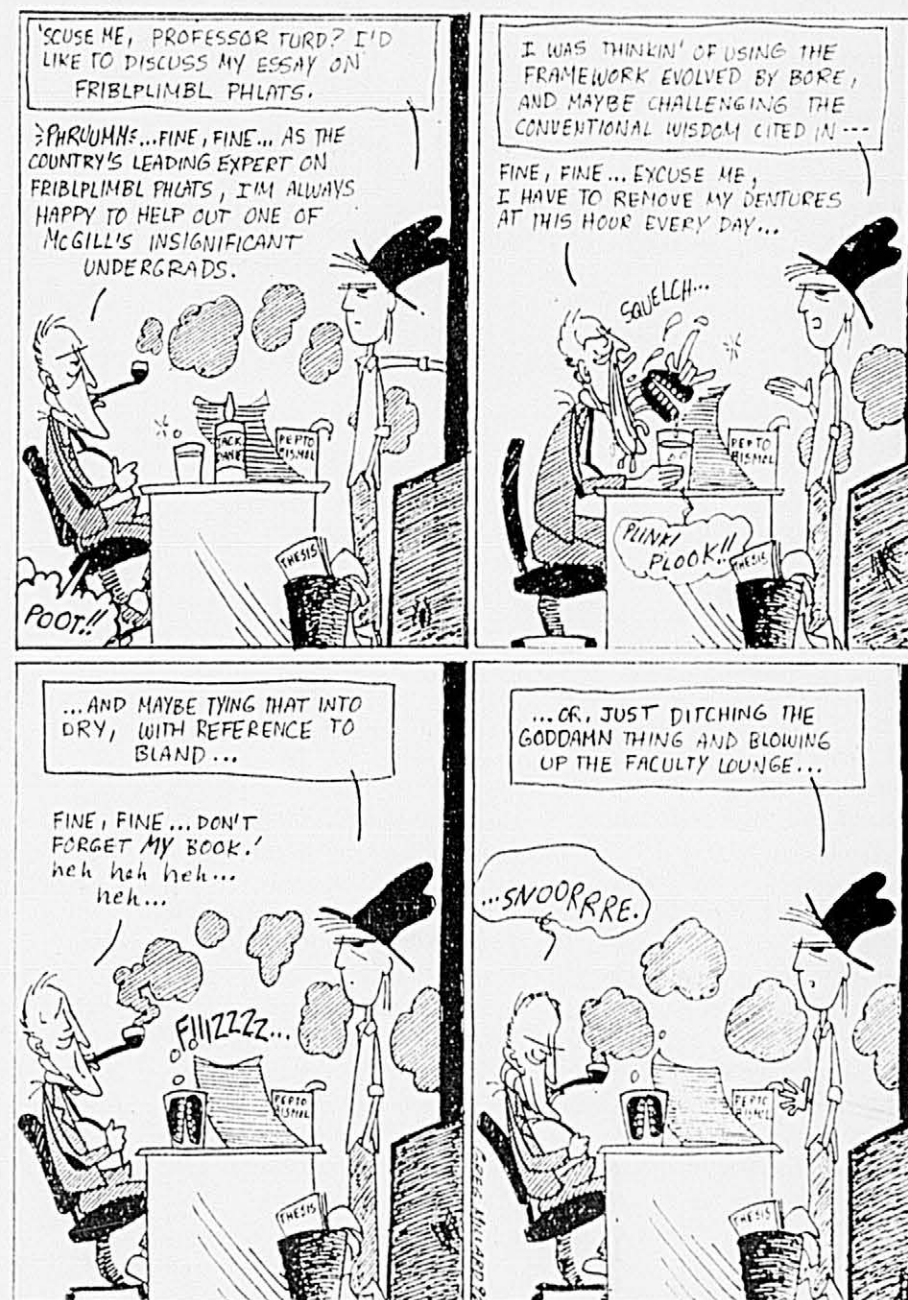
EMBOLDENED WITH RAGE, I STEAL THEIR LIGHTBULB FROM ITS SOCKET!



POWER TRIP by Jane Tremblay



CRAMPUS by Greg Millard



Women in *Bladerunner* are hard to swallow

F I L M

BY ALISON MACALPINE

Blade Runner is Back. It reappeared on movie screens across the country Friday night, billed as the "original" version Hollywood forced director Ridley Scott to change before its release in 1982.

Although little is different in the 1992 version, the mood is darker, more pessimistic. Harrison Ford's narration is gone, replaced by incessant rainfall and doleful music composed by Vangelis.

The artificial happy ending tacked on in the 1982 release has also been changed. And a brief dream sequence has been added which adds a poignantly wistful side to Deckard's otherwise cynical personality.

The film is loosely based on the

novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick, and is set in the rainy, smoky, heavily polluted Los Angeles of 2019. Most people have emigrated to colonies "off-world" where they are served by android slaves.

Six genetically engineered "replicants" escape from the off-world colonies and return to Earth. Rick Deckard (Harrison Ford) is pulled out of retirement to identify and "retire" (kill) these near-human beings.

The movie turns into a duel between Deckard and the poetic/philosophical replicant villain Roy Batty (Rutger Hauer).

The portrayal of women in the film is even more difficult to swallow today than it was ten years ago. The women who can take care of themselves, who are physical and intellectual matches for Harrison Ford, are violent, murderous and literally inhuman.

Rachel (Sean Young), the only "good" replicant and Deckard's romantic interest, is surprisingly weak. In a shocking scene, reminiscent of *The Taming of the Shrew*, Deckard forces her against a wall and, as she trembles fearfully, insists that she repeat after him. "Say 'kiss me,'" he demands, "say you want my hands on you."

In contrast, the film does raise several important political questions. And the absence of Ford's narration, which guided us through the 1982 version, gives us a chance to think things through for ourselves.

The film addresses the potential implications of genetic engineering, an issue that has become even more timely in an age of in vitro fertilization, gender selection, and DNA fingerprinting. Roy Batty, with his short blond hair looks like something the Nazis might have had in mind.

At its core, the movie, like the novel, asks us to consider what it is

that defines humanity itself. What are the implications of a catchphrase like "I think, therefore I am"? The name Rick Deckard is, after all, an anglicised echo of René Descartes.

Blade Runner has achieved a sort of cult status over the past ten years. Perhaps this can be attributed in part to the brilliant atmosphere Ridley Scott evokes.

Certainly, this is an excellent chance to experience a visually spectacular film on the big screen. For this reason alone, it's not to be missed.

Blade Runner will be playing at the Imperial Theatre on de Bleury just north of Ste-Cath's for the next few weeks.

Festival films inflamed with chemistry

BY CHRISTINE VARGA

Theatre, cinema, photography and music — these disciplines fuse with the art of contemporary dance at the fifth annual Festival International de Nouvelle Danse which takes place between September 29th and October 10th.

Lectures, exhibitions, and the opportunity to meet with various choreographers also add excitement to this year's festival, which hopes to appeal to a large and diverse audience.

This past Tuesday, the press was treated to an advance screening of *Rosa* and *Ottone, Ottone*, both of which are screen adaptations of Belgian choreographer Anne Teresa De Keersmaeker's works, and which will be shown during the festival.

Rosa, filmed by Peter Greenaway (whose repertoire includes *The Draughtsman's Contract*, *The Cook*, *The Thief*, *His Wife and Her Lover*, and *Prospero's Books*) is a thirteen-minute

spasmodic tremors of Bartok's *Sonata for Solo Violin*. The narrative itself involves a meeting between a man and a woman, inflamed with

often interrupted by absurd insertions of unrelated dance sequences and music. Picture it — dancers in elaborate garments of coral, crimson and turquoise interacting in fits of heated emotion, dancing.

Suddenly the soothing flow of the opera is pierced by the tormented shrieking of a woman not seen by the audience (she is not one of the vocalists). Then in a flash that lasts for only a second, dancers performing an entirely different composition, penetrate the screen in black and white segments of videotape.

Comic relief is also incorporated into the opera when the dancers are shown in Verdin's black and white world, soaring through the air, spinning, and skipping, frolicking to the tune of a North American country song.

Rosa and *Ottone*, *Ottone* will be shown in a joint screening during the Festival. The former for its simplistic beauty, and the latter for its grand theatricality and exciting

dance sequences should interest both the lover of dance and the lover of cinematography.

In addition to the aforementioned screen adaptations of De Keersmaeker's choreography the festival will also be featuring a plethora of films and videos illustrating the creativity of native Montréal choreographers.

Rosa and *Ottone* will be shown at Place des Arts in the Cinquième Salle at 19h October 3rd and 4th. Students get in for \$5.

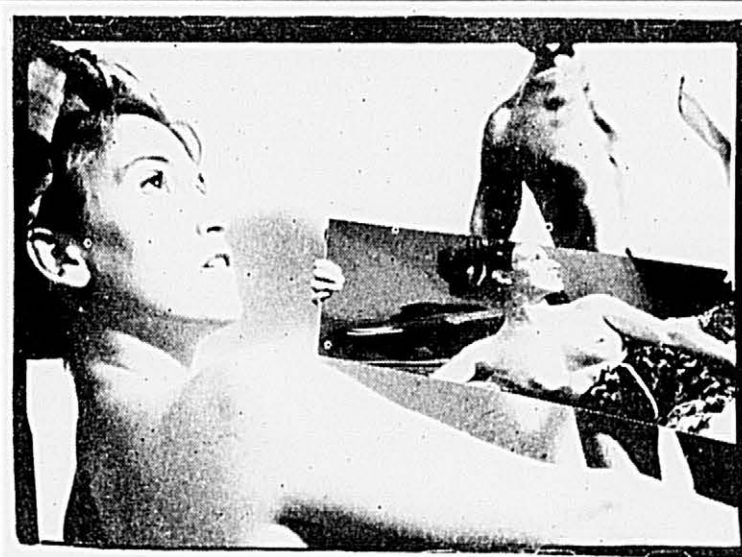
chemistry, in which the movement of the dance conveys emotions of both anger and tenderness.

Monteverdi's *L'Incoronazione di Poppea* was the inspiration for De Ottone, *Ottone*, a 52 minute piece. Adapted by video-artist Walter Verdin using colour and black and white alternately, this piece is choreographed for an entourage of sixteen dancers in a style that does not reflect what one would expect in a pristine baroque opera.

The drama of the narrative is



Rosa, directed by Peter Greenaway, choreographed by Anne Teresa De Keersmaeker



Oublie ça forgets the good old days

BY BEATRICE VAN DIJK

Do you think visual art should match the furniture of the wealthy house where it hangs? Do you think art is only about beauty and not about society? Go see what's showing now at the Oboro gallery. It will change your mind.

"Oublie ça" or "Sasona'nikonhen" by Isabelle Bernier is a work with no pretty colours and lots of writing.

The work is in two parts. The first deals with history. Simplified, conventional, mainstream history is presented in cute blurbs taken from "Memoires" a permanent exhibition at the Musée de la Civilisation in Québec city.

Some of these blurbs are titled: "The Good Old Days" and "In Tune With Nature". Bernier places those clichés beside pictures of the Oka crisis and drawings of early Canadians shooting Native people.

The second part of "Oublie ça" consists of clear sheets of plastic hanging from the ceiling. All the sheets have writing on them. There is a sheet in English, one in Cree, one in Mohawk. Only French is on the wall, not on plastic. What is written is a monologue, translated many times, about beginning and ending a relationship.

Is the monologue about Canada's relationship with Québec, and Québec and Canada's relationship with Native people? Daniel Dion, one of the coordinators of the gallery, said the piece is both personal and political and its purpose is to analyse the bias we have regarding culture.

The show ends with a secret room. Inside are pictures of a young woman descending a stairway, and a baby peeking over the side of a crib. This is a disappointing end to the show. Compared to the strong statements of the Oka photographs and the monologue, the secret room with its postcard pictures seems pathetic.

The Oboro gallery is a place to go and consider how to approach the past and society. Do not go to be visually stunned — the entire show is rather boring black and white. Do go to think.

Oboro is open Wednesday to Sunday, 12pm to 5pm. The address is 4001 rue Berri #301.

Fall Down Go Boom: Clandestinely fostering a new religion

MUSIC

BY DEREK WEBSTER

Saturday past, baseball caps and beer caps flew into the sour air of Foulfoules Electriques as the poppish sounds of the Prairie Invasion began.

Two Saskatchewan trios, the Waltons and Fall Down Go Boom, comprised what one observer called "the most peaceful invasion in history".

But that's a bit misleading. Peace just isn't often that loud. Fall Down Go Boom apologised that a less-than-earthquake sound level is not always possible at Foulfoules.

"We want our music to be listenable without earplugs," said Shaun, drummer for the band.

"The days of rock excess are over," added Maury, FDGB's bassist-vocalist. "Look at Bruce Cockburn — the guy lives on a ranch and goes riding every morning."

For FDGB, "Fun is key in a live show — but lyrically we're more serious," said Maury. "We don't use rock clichés like 'baby' and hand-clapping. That's just boring and heavy-handed."

The one question every band must answer is, "So, like, your name, eh — what does it mean?" You get an intriguing answer from Fall Down Go Boom. "The Fall Down part suggests something slightly disturbing, and gets at the darker side of some of our songs," said Maury. "Go Boom is the energy that we try to put into all our music."

Energy seems to be a big word for FDGB. The Beatles are an important influence on both their songwriting and their pop melodies.

But as their live covers of The Clash and The Ramones' "I Wanna Be Sedated" demonstrate, they have punkish tendencies and are not shy of the grungier side of

rock.

The resulting sound is something like "the Beatles on overdrive", and

Although they admit that English bands were their main listening material growing up in Regina, the



"We want our music to be listenable without earplugs." — Shaun, FDGB drummer

FDGB in concert at Foulfoules Saturday night.

has been compared with the Undertones, the Smiths, XTC and the Police.

members of FDGB downplay the importance of influences.

"People shouldn't come to our

shows with preconceived notions about what we sound like," said Maury. "That would be like expecting us to sacrifice a few goats onstage just because we're playing at Foulfoules."

This denial of cultish rituals might, however, remind some of the band's symbol — a giant image of the sun that broods behind them onstage. Are FDGB clandestinely fostering some new religion?

"Actually," confessed Graham, "it's from our shower curtain, although my sister told me it was from a Russian legend."

The Waltons have an equally interesting story about why their album is misspelled "Lik my Trakter." Apparently they were touring small-town Saskatchewan when a young fan said, "Hey, I really like yer amps, eh. They're bright red, just like my tractor."

The Waltons, spotting their diamond in the rough, asked him to write the phrase for them in crayon, and the rest was history.

But are they truly from the West? Well, sort of. The Waltons' press release *cum* weather report tells us all we need to know: "Hailing from Saskatchewan, the Waltons currently reside in Toronto."

FDGB came to

Montréal five years ago, when Maury and Shaun entered the jazz program at McGill. Since then, said Graham, "We've basically been hibernating in Montréal and returning to the west in the summers to play."

Both bands have a tongue-in-cheek approach to the media and business games that inevitably surround their music. One of Fall Down Go Boom's reviews not only hails them as "the next Beatles", but ascribes to them "musical perfection". Sadly, the quote is from *Rolling Stone*, July 1995.

For FDGB at least, this casual approach is the result of watching the Northern Pikes (the best-known Saskatchewan pop-band) become big too quickly and lose themselves musically.

Said Maury, "They're an important example of a good idea that got pushed around and drained of its integrity. After the image and the haircuts, they've become a shell of a band."

As their own name suggests, Fall Down Go Boom are aware of the boom-or-bust nature of success, and are determined not to be naive to the dangers that big time music can bring.

Now that they have built a group of supporters out west, they are trying to establish an audience in eastern Canada. "The most difficult thing is getting started," said Maury, "especially in Montréal."

The lack of small but well-known venues here means that bands must be able to draw five or six hundred fans to a show before breaking into the serious music scene.

"Station 10 and Foulfoules are really the first rungs on the ladder, and they have to make money. Drawing one hundred isn't enough."

The Montréal music scene is further complicated by the "linguistic wall", as Shaun put it. "It's too bad it's there, that there aren't more crossover bands like Me, Mom and Morgentaler and Groovy Ardvark who sing in both languages."

Maury continued, "We'd like a mixed audience, but our French isn't good enough for us to be comfortable singing French lyrics."

Politically, FDGB try not to preach. "We've got some strong beliefs and support them," said Graham, "but we're not into bandwagon benefits."

Shaun added, "Enviro-rock is headed in the right direction, but a danger with the enviro-fad-wagon is that it encourages reactionary groups."

Ultimately, FDGB's lyrics are more personal than political. "They're like little stories. Hopefully people can like them for what they are," said Maury.

FDGB, as Shakespeare might have put it, is a band that "beatles o'er its base".



Stuff & things from CKUT

CKUT's chart is based on airplay received.
Compiled by Geneviève Heistek.



ARTIST	ALBUM	LABEL
Furnace Face	Just Buy it	One Handed Records/Cargo
Sloan	Peppermint (EP)	Cargo
Sonic Youth	Dirty	DGC/MCA
Half Japanese	Fire in the Sky	Paperhouse/Cargo
various	Too Pure Peel Sessions	Strange Fruit/Dutch East
Chumbawamba	Shhh	Agit Pop/Southern Studios
L7	Bricks are Heavy	Sire/WEA
PJ Harvey	Dry	Island/A&M
Helmet	Meantime	Interscope/WEA
Erkose Ensemble	Tzigane	CMP
Facepuller	Cranial Expansion Device	Temple North
Fellow Travellers	Just A Visitor	Okra/Cargo
Smugglers	Atlanta Whiskey Flats	Poplama
Royal Trux	Red Tiger (7")	Drag City
Ed Hall	Glory Hole	Trance/Touch & Go
The Fastbacks	The Question is No	Subpop/Cargo
Silverjews	Canada (7")	Drag City
Superconductor	Heavy with Puppy	Boner
Zeena Parkins	Ursa's Door	Victo
Therapy	Caucasian Psychosis	1/4 Stick/Touch & GO
Sun Ra	Mayan Temples	Black Saint/Fusion III
Jackson Delta	Looking Back	self/Cargo
Clock DVA	Bitstream	Contempo
Sentridoh	Losercore (7")	Smells Like Records
N.O.M.A	Climbing the Waltz	Contextual/Fusion III
Simon Shaheen	Turath	CMP
various	Echo: The Image of Sound II	Apollo Records
Lungfish	Talking Songs for Walking	Dischord
EPMD	Business never Personal	Sony
various	One Last Kiss	Spinart
Ovarian Trolley	Rogue (7")	Gimp
various	I hear the Devil Calling (7")	X-pressway/Drag City
Uncle Tupelo	Sauget Wind (7")	Rockville/Dutch East
Raymond Scott Project	Powerhouse	Stash/Festival
Bedlam Rovers/Wannabe Texans	split (7")	Spirit

Bouncing your way through Montréal

BY ANTONIA WHYATT

What is six foot five to seven foot, neither male nor female, exudes smoke, and emits sporadic mating calls?

If you are unable to answer this simple question it is necessary for you to keep reading and expand your mind. First step: Lézard.

Presuming you are a true virgin to this scene, I will not assume your familiarity with the word 'Léard' goes much beyond the French translation for lizard. But there is a deeper meaning to this friendly word — Léard is one of the cornerstones of the Montréal club scene, along with Di Salvio's.

Now that I have drawn that comparison please fling it as far out of your head as possible. Di Salvio's attracts, to quote an acquaintance, cheese-blush-wine-drinking-poseur-coke-taking-lookalikes, whereas our reptile friend has more of a *laissez faire* anything-goes attitude, especially during the Forbidden Tuesday cabaret shows.

Now let me haul you further into the entrails of the club scene. We will start geographically with the closest to home: Di Salvio's. As usual, a quick glance at the door-man is a dead giveaway of the category of the club.

A besuited handsome, subtly large man will usher you through an entrance reminiscent of a Dick Tracy set — a suitable setting for a club whose links with a more subterranean culture are not unheard of.

Do you remember Crisco? Ru-

mour has it that Di Salvio's was losing their well-coiffed clientèle to Crisco — until the police raids started. Now Crisco is no more.

Although Di Salvio's attracts what is often known as a cheezy crowd, this is a massive generalisation. It is not only pleasing to the eye but also to the ear. Every night from Thursday to Sunday is a good night, in terms of music and crowd.

Further up the street is the rather disparate image of a glowing neon sign emblazoned with the word

At the top of the Everest-like stairs awaits a man who defies description but is definitely in tune with gravity. In this case one must not judge a book by its cover for once this obstacle has been negotiated the organic decor of Léard gradually reveals itself behind the shifting masses of a highly decorative crowd.

Tolerance and indeed encouragement of any expression of sexuality is most prominent at Léard, where lesbians, gays and heterosexuals all interact unobtrusively with each other.

United by excellent music and an incredible energy or 'vibe', Léard's reputation has traveled far.

What is so positive about the Montréal club scene is the sexual awareness campaigning. Condoms are handed out in funky up nineties promotion packs, ACT UP booths are set up dispelling many of the myths of AIDS and reversing a few of my McGill friends' homophobic attitudes.

There are many, many spin-offs to these clubs, some with shorter commercial lives than others. The most recent and seasonal one is 'Sugar-Boat', held on a pirate ship in old Montréal, where you can also head for the occasional warehouse party.

So if your knowledge of dance music extends no further than Blue Dog, I suggest you venture the few blocks to Léard and return sealed with a kiss from the answer to my opening question, the cigarette lady.

BOUNCERS TO LOOK OUT FOR

"Angel's". The bouncers here have shed the softer image of Di Salvio's for an out-and-out "we are bigger than you" intimidation technique.

No more G.Q. look, but less brains also — it is easy to tell that these men have the memory of a goldfish and to slip a sly one past them requires little genius. If one politely points out that one is heading upstairs to the club and not to the pub, little will stand in your way of entering the Versailles-like interior of Angel's.

A more relaxed crowd hangs out here listening to the grooves of D.J. Christian P. (Wednesday nights only). Otherwise the club acts more as a dance-floor extension of the pub.

Further out into the urban jungle, at the corner of Rachel and St-Denis, a cluster of low-lying clouds huddled around a doorway indicates the entrance to Léard. This is where my bouncer theory falls flat.

Ex-Patriot Montréaler returns with a play

THEATRE

BY DAVID PLUSCAUSKAS

Playwright Oren Safdie is in Montréal to promote the production of his successful off-off Broadway play *Broken Places*. The *Daily* recently had the opportunity to talk to him about the play and his work.

Safdie developed *Broken Places* at the West End Theatre Bar in New York. He runs the bar with a friend, and it provides a weekly venue for original one-act plays.

Working as a dramaturge he found himself writing about relationships. "After writing a few of these scenes I started seeing a connection between them," he explained.

"So really this play started as a collection of fourteen scenes, but as I started building on it a story emerged. It was written on emotion much more than on plot. It's not a conventional format."

Broken Places is about a man's obsession with his father and the choice he must make between two lovers. One represents the abusive

path his parents' relationship took, the other offers unconditional love. The story plays upon the distinctions between fantasy and reality.

"Scenes overlap themselves. There could be a realistic scene between two characters yet images or characters come in that aren't realistic. So there's that kind of play between what is real and what isn't."

"Each scene could stand on its own but there is always the cohesive element of the main character's relationships with women and his father."

The choice is a difficult one. The central character comes from an abusive family, said Safdie. "So within him there is this potential to be abusive himself. How does he deal with that and what kind of women attract him is the question."

Safdie is originally from Montréal. He was working here as

an architect when his interest in writing was sparked. He was experiencing writer's block while writing an architectural paper:

"I turned over the notepad and started scribbling notes furiously and the words started coming out of me and I felt that maybe this was what I was meant to do."

Safdie was drawn towards writing for the theatre "because of the lonesome task of sitting down at the computer and writing. I just found theatre so much more alive."

"One of my major influences was a teacher I had at Columbia, Romulus Linney," he said. "He taught me that theatre was work, that it was a dirty nine-to-five thing, that you've got people in a room, you have to do something, you have to make them react."

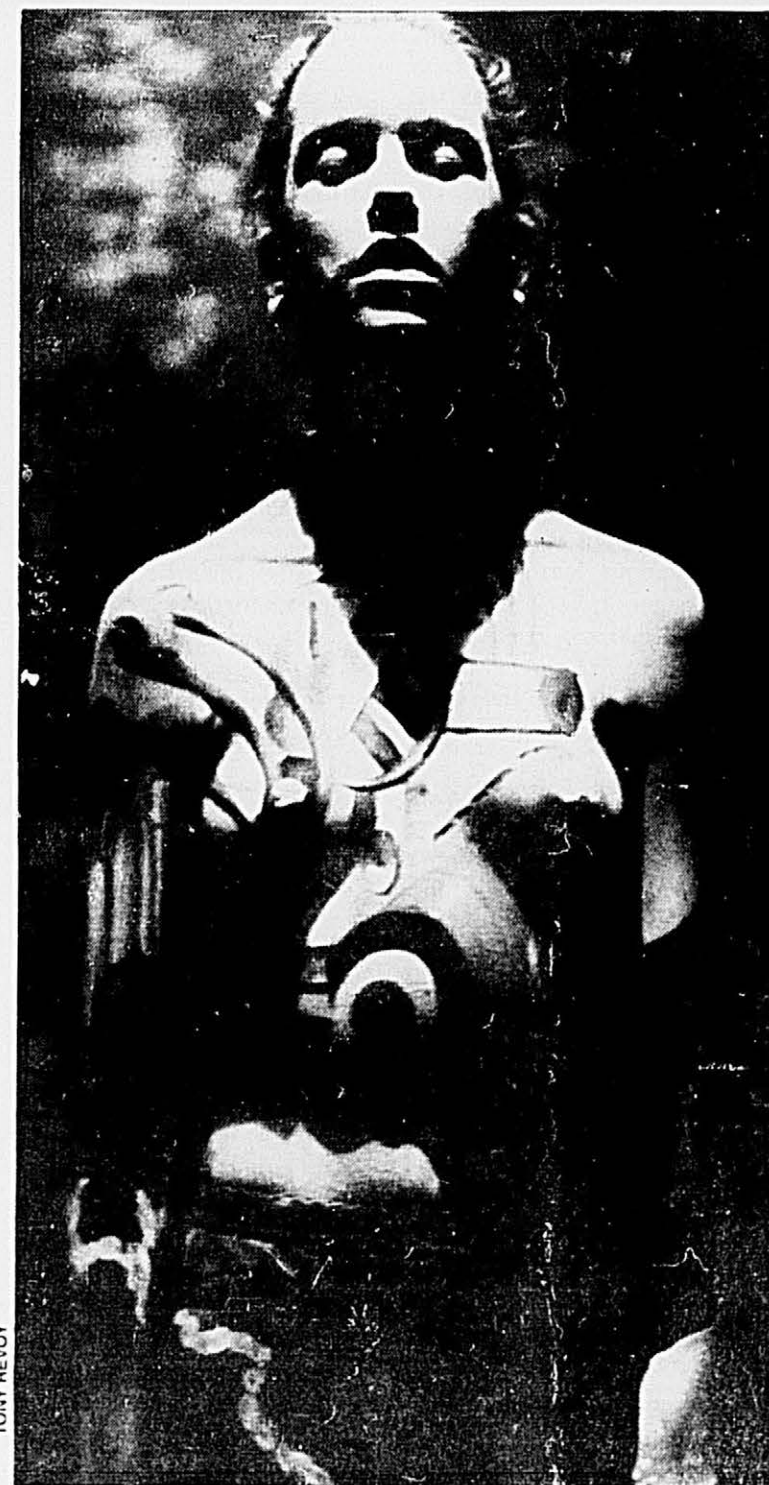
He also cited Bernard Shaw as a

major influence. "He has a way of being so free to express himself. I find that a lot of playwriting is cutting everything out until just the emotion comes out on paper."

Emotion is the key to Safdie's work. "It's something I have to do. When I see somebody at my play cry I am very moved. There are the people who say they only write for themselves, but I think that every writer has something that they want to say. I have something I have to get out which I can't say out loud. The play is a safe way to do it."

So if an honest study of the emotional quagmire of relationships and the choices that people are forced to make piques your interest, *Broken Places* may well be for you.

Broken Places will play at le Bijou, 310 Rue LeMoine in Old Montréal on October 1-4 and 7-11, Thursday-Saturday performances at 20h30 and Sundays at 19h. Tickets will be \$15. For reservations call 342-4343 or 288-5508.



Body painting at Léard. 4177 St. Denis (corner of Rachel) 2nd Floor.

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MAGIC MUSHROOM, we all know of your awesome powers... Do you think you could make me a more appreciated part of McGill? Could you make the students stop cursing me and my brothers?

I'm very sorry Mr. Tape. Magic I can perform, but miracles are a little more difficult. Do you have a major credit card?

DAILY STAFF MEETING TOMORROW AT 17h00



Walk Safe still without a phone

BY JAMES FORBES

Three weeks after the start of classes, the Walk Safe Network's phone is still not connected.

The unfortunate outcome of the fiasco has been a delay in the establishment of what everyone agrees is an extremely important service on campus. What is not so clear is why it took so long.

"Everyone knew what room Walk Safe was getting. We thought it was just a question of moving the phone, a procedure that would take a couple of days. No one foresaw it taking three weeks," said Students' Society president Jason Prince.

Walk Safe coordinator Fiona Deller was sympathetic, but added that Students' Society should have foreseen the problem. "Unofficially, everyone knew there was no problem with us moving into the room. If they knew where we were going to be unofficially, why didn't they move on this quicker?" she continued.

The other Walk Safe involved, Paul Johnston, has refused to comment on the issue or any other. "He doesn't see his role in Walk Safe as being that of a spokesperson," said Deller.

Prince said that part of the problem is that it takes a long time to get a phone at the beginning of the year.

"Ultimately, the problem would have occurred regardless, as moving day was not supposed to be well into the month of September," said Prince.

"The problem was due to a combination of events, and not the direct

Keenan agreed. "It is likely that the delay would have occurred anyway," said Keenan. "No one really foresaw that it would take this long to get a phone hooked up, and we really did work to get it done as soon as we possibly could."

A document from vp internal Julie Dzerowicz recommends giving the Zoroastrian society space, but not the Islamic Culture society. Hillel was also denied space, but Prince said they applied too late to receive space anyhow.

The Zoroastrian society claims to be a religious group in its blurb in the student handbook.

"Clearly, there is a discrepancy in interpretation of the policy," said Prince. "Room allotment could not go ahead without having first decided what



SSMU president Jason Prince

responsibility of anyone on council," said Prince.

A small dispute over allocation of space to political and religious groups has been blamed for the problem. Students' Society policy states that these groups should not be given money or space. But Prince said that was not the case.

"The dispute between the executive over definitions is really not an issue here."

Students' Society employee Maria

groups were political and religious and which weren't."

"Executives have had to tackle this issue many times, and there has always been disagreement over what the terms 'religious' and 'political' entail," said Students' Society vp external Jeff Percival.

Deller felt bad about all the blame-placing going on at Students' Society. "I'm hurt and sorry that this thing blew up the way it did; there were a lot of factors involved," said Deller.

canada university press

Students decide to do nothing

OTTAWA (CUP) — Students at the University of Ottawa won't be taking a stand on abortion at the next meeting of the Canadian Federation of Students (CFS).

The student council at University of Ottawa decided not to hold a proposed campus-wide referendum on abortion during their last meeting on September 13.

"We know that we are elected by the student population and technically we can take the decision for the vote," said student councillor Chantal Gingras. "But for this contentious issue we didn't think we could take a stand."

Some councillors said CFS shouldn't be dealing with this type of "personal issue."

"I don't think this is a matter that we should have to take a stand on," said one councillor.

Currently, the CFS policy manual says that a woman student has the right to "access to a full range of options and to be able to freely exercise whatever decision she makes in the case of pregnancy."

At McGill, a stand on choice will be discussed at the upcoming General Assembly if it is held. Some Councillors have said they don't think the Assembly should deal with choice.

That policy was last affirmed by the federation in May 1988.

U of T's secret

TORONTO (CUP) — Students at the University of Toronto are threatening to sue the school for allowing on a secret society.

The society, Episkopon, was suspended by U of T's Trinity College last October after it was accused of harassing members of the college because of their gender, race and sexual orientation. The suspension was lifted this year.

"This group has absolutely no right to exist on this campus," said Farhan Memon, a member of Students Against Episkopon.

The student group's lawyer sent a letter to the university president early this month saying it would go to court if the university doesn't eliminate the "relationship between Episkopon and Trinity College."

David Neelands, a University of Toronto assistant vice-president, said that the university must force Episkopon to abide by a university report calling for the head of the society to be elected by the student body.

"We are talking about a thorough break from these discredited past traditions," said Neelands.

Episkopon is a secret and exclusive society similar to a fraternity and funded by the Trinity student council. There are men's and women's chapters of Episkopon; each holds sex-segregated activities.

Although all students at Trinity College are automatic members of Episkopon, it is the scribe (the head of the group) and the editors (the group's other officials) who organize Episkopon's "readings" three times a year. At readings, the scribe reads gossip about fellow students to the rest of the college.

Andrew Comrie-Picard, Episkopon's new scribe, recently told Trinity College council that Episkopon is unwilling to implement the recommendation that scribes be elected, saying such a move would go against the nature of the organization and its need for "continuity."

Episkopon readings have included male members describing how they would rape female students, and rape and murder a university administrator. Leaders of Episkopon have also been accused of physically assaulting a student and of dumping feces and urine in Memon's room, one of the society's most vocal critics.

—by Naomi Klein



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Thursday

Help prepare the agenda for the SSMU General Assembly on October 8 — an open meeting of the women's caucus of workshop one (students' rights) at 12h30 at Thomson House, 3650 McTavish, and a meeting of workshop two (external affairs) at 17h (same place). All welcome.

"Acting Shakespeare; Acting Shaw" is a talk given by Richard Foulkes in the Arts Council Room, Arts Building 160 at 16h. Call 398-

6558 for more info.

MUS Pizza & Beer Bash for out of province management students, all years. 16h in the MUS lounge (in the Bronfman basement).

The McGill Savoy Society is holding auditions for a modern version of Gilbert & Sullivan's *Utopia Limited* in the Union Ballroom. Today and tomorrow from 17h to 23h. Info: 398-6820.

"The Politics of Pacification and its implications on the Peruvian Economy" is presented by the Latin

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Applications are invited for ONE delegate to attend the 44th annual West Point Conference "Forging the Future: Redefining Priorities and Policies." The conference will be held at the U.S. Military Academy at West Point from November 15–November 18, 1992. Preference will be given to U3 students with academic background in international politics, international economics and area studies.

Applications may be obtained from:

Professor Jerome H. Black, Chair
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e v e n t s

American Awareness Group and talked about by José Maria Ramirez. 18h at 550 Sherbrooke West, West Tower room 1180. Free.

"Rome and the Germans" is parsed by Thomas S. Burns in the Redpath Museum auditorium at 18h.

Varsity Squash meetings for men's varsity and junior varsity squashers at 19h in the Currie Gym, room 305/6. Tryouts are next week. Call Dave at 284-5491 for info.

Comhaltas Ceoltóirí Éireann is doing a traditional Irish music, song and dance at the Concordian Concert Hall, 7141 Sherbrooke West (Loyola Campus). \$10, 20h, 486-6516.

Friday

"Deterrence and Compellance in the Gulf, 1990-1: A Failed or Impossible Task?" is a talk given by Janice Gross Stein at 15h in Leacock 424.

"The Differential Incorporation of the Caribbean Community in Canada" is talked about by Frances Henry at 15h in Leacock 738.

"Associations in Goal Directed Behaviour" is psychologised by Robert A. Rescorla at 15h in Stewart Bio Room S1/3. For info, call 398-6105.

"What is semantic compositionality and is there any?" If you want to know, go to Jeff Pelletier's talk at 16h in Bronfman 178.

"The Devil's Dream" is a documentary on the struggle for justice in Guatemala, and is being shown by the Concordia Latin America Committee at 19h in room H-110 of the Hall Building, 1455 de Maissonneuve O. \$2. Info: 848-7410.

Saturday

The Learning Disabilities Association of Québec is having an Annual General Meeting from 9h to 13h, including two public lectures on the needs of learning disabled children. Info: 847-1324.

Les Procès des Mohawks—Non Coupable is a book launching with Susan Oak, Kenneth Deer, Lorne Oak and the musical group Obraje. 19h30, 1205 rue Visitation, métro Beaudry. Free.

Partytime—the Caribbean Students' Society is having a party in Union B09/10 at 20h. All welcome to enjoy the island beats. \$2 members, \$3 non-members.

Luxury Christ are doing a "depressing release" at Stornaway Gallery, 1069 Bleury at 20h.

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Female Med. Student wants to share 5 1/2 with female, non-smoker, serious student. 24 hr. security, air-conditioned, on Drummond St. Please call 282-8032. Student/professional.

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12 - Personal

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14 - Notices

WUSC-McGill: Information sessions on Indonesian seminar. Thursday, Sept. 24th, 5:00, Rm. 435; Monday, Sept. 28th, 5:00, Rm. 413, Shalner Building. Application deadline: Oct. 15th. Info: 286-0714.

ST. MARTHA'S IN-THE-BASEMENT: An informal, non-denominational Christian community meets every Sunday 10:30 a.m., basement United Theological College, 3521 University. 398-4104. Everyone welcome.

15 - Volunteers

Faculty of Dentistry wants volunteers to participate in a preventive clinic course with second-year students, female or male. Participants will receive a complete oral examination with a free cleaning. Must be available Sept. 28, Oct. 19, Nov. 2, or Oct. 5, 26 and Nov. 9 between 2:30-4:30 p.m. Call Christine Wooley ASAP at 426-3455.

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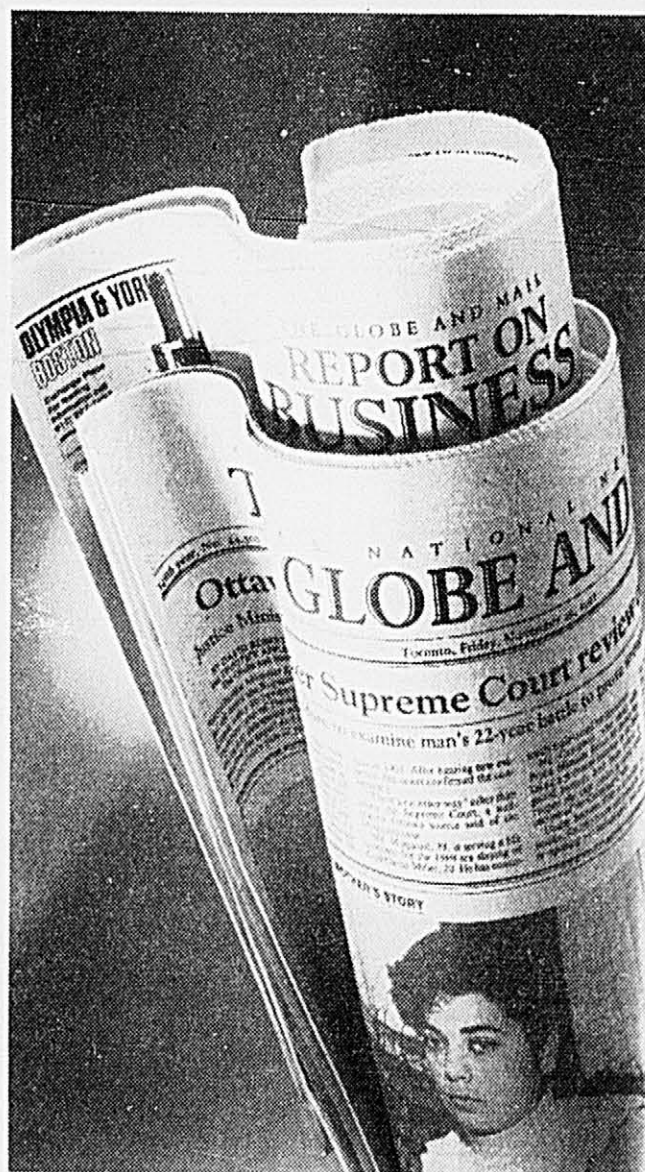
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